Polyfluxaoboiotic

transvocal cartography

Ada Gomiz

PRESENTATION

Polyfluxaoboiotic is a transvocal cartography based on three galaxies (prosapoems) by Brazilian writer Haroldo de Campos.

We worked with the originals in Portuguese as well as Reynaldo Gimenez's Spanish translation, thus inhabiting the boundaries of a mutant and perfispheric Portuñol.

It was written, drawn, threaded and experimented with by and for the Untref Vocal Ensemble during the course of 2022.Since its presentation on 16 September at the CC Paco Urondo (in the Urondo Contemporaneo cycle, curated by Marcelo Delgado), it has been staged and dismantled in several concert versions. With visuals, without visuals, with determined spatial movement, with indeterminate body movement, with external or internal linear lighting.

One of the fundamental principles of cartography is its capacity for permeability, dynamism and multi-nature. Assembly and disassembly. There is an ethical-aesthetic, cosmopoetic search for constant beta, work in progress (we are against progress), related to questions and problems that I have been carrying around for some years in relation to composition and sound creation.

These questions, although fundamentally rooted in the realm of 'musical' consistency, often originate from other universes: Latin American neo-baroque literature, post-rational architecture, Deleuze-Guattarian schizoanalysis, Amazonian-cannibal anthropologies, activist/ ecospheric issues, and magical intermedialities.

Photograph of the premiere in the 'Urondo Contemporaneo' series curated by Marcelo Delgado. C. C. Paco Urondo
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INTERZONAS

The cartography is divided into three maps, which correspond to three ‘interzones’. They are called ‘interzones’ because there is a desire for them to be inhabited as a single continuous event, a single block of perceptual becoming.

Each Interzone has three dynamics of conjugation of forces, which are also related to the mode of writing and a mode of inhabiting sound/space/movement.

INTERZONE I: Fragmentary islands. Elements suspended in a white space. The text can be read from all angles. Here, three types of sound/spatial materials come together: reciters, cardinal points, and the micro-sea of syllables. There is no codification on the part of the ‘composer’ in the temporal functioning of these materials and elements. Here, their combinations must be transcreated by the polyfluxcantariles. Pure constructivism. Let each day/night sound different!

INTERZONE II: Submerged Setestrelos. The landscape is transformed and becomes underwater, nocturnal and sacred. It is read from left to right, from top to bottom, mixing elements of analogue, pneumatic and traditional musical notation. This part is pure sung voice, it must be tuned (?). The elements that are conjugated are: antiphonal currents, sacred responsorial chant, polyphony - propulsion and elevation to the surface - and iridescent choral whirlwind.

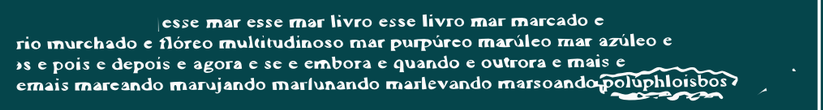
INTERZONE III: Polyfluxbórboro! Reading from the centre to the periphery. Explosion and decentring. An interlingual dialogue, the eternal misunderstanding between two entities that mirror each other, fragment and multiply in a swarm of roars. Turbulence, collision of centrifugal forces, frenetic displacement until the calm of bubbles and stars. Constellations are transformed into whispers that fade into silence. Elements: interlingual dialogue, polyflux explosion, clash of waves (two groups), constellation and decentring of the whisper.

The ‘marks’ such as ‘cardinal points’, ‘antiphonal currents’, or ‘decentring of the whisper’ are not ‘metaphors’ about such sound/spatial material. We do not believe in metaphors. The names of these marks are in a concrescent relationship (of a volatile concrescence) with the affects and percepts that such words deploy. An electric and metastable relationship between sign and matter-movement.

INTERZONA I

Sound materials

Recitantes:
There can be 1, 2 or 3. The important thing is to be able to inhabit the recitation as a flow, where they infect each other kinetically in timbre, speed and expressiveness. Change the accents of the words, mix the intonations between Portuguese and Spanish. They can be fused at times with the cardinal points, transforming the vowels into sung ones or the consonants into continuous ones. They can also be threaded with the micro-mark of the syllables, removing the vowels from the words, ->polipantera->ppp lll pnn ttt rr.


esse mar esse mar livro esse livro mar marcado e
rio murchado e flóreo multitudinoso mar purpúreo marúleo mar azúleo e
s e pois e depois e agora e se e embora e quando e outrora e mais e
emais mareando marujando marfunando marlevando marsoando poluphloisbos

Puntos cardinales: Four singers who represent a colour and a cardinal point. Roxo, blue, purple and iodine. They are copied into a material that is flows, stretched words with components of tonicity and noise. They are articulated with silences to give the reciters 'breathing space'.

Micromar de las silabas:
All the other members of the ensemble rustle and whisper the materials like a texture of dots, but of microsyllables. Make an analogy with visual movement, but as short as possible. It is a material that is perispherical.

Spatiality/movement

Recitantes:
Stillness. In the centre, facing each other.
At the end of the interzone (e.g. merging into the micro-sea of syllables, or into the cardinal points or into silence) sit down and turn off your torches.

Puntos cardinales:
They are at the edges of the space, as far away as possible, among the audience or at the edge of the stage. They are fixed. Each one has a ring light that they turn on at the beginning of the material and turn off when the interzone ends.

Micromar de las silabas:
Seating is peripheral, either among the audience or on stage. Fixed points. To conclude the interzone, the reciters and cardinal points may sit next to them.

Lighting

Recitantes:
They can be pointed by buckets or with lights that hit the sheet music. You can also play with external lighting casting a shadow on the floor or surrounding wall of each one. The overall lighting is still low, blue dawn.

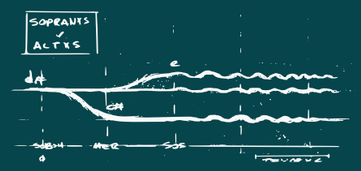
Puntos cardinales:
They illuminate their faces with finger torches.

Micromar de las silabas:
Penumbra

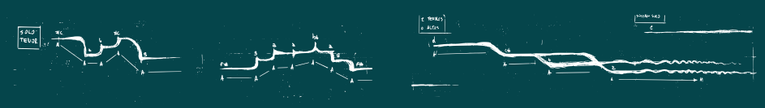
INTERZONA II

Sound materials

Corrientes antifonales: The ensemble is divided into two antiphons: soprano and contralto on one side, and tenor-bass on the other. Distribute the voices according to the lines, trying to have at least three singers for each of the lines-currents to blend and compensate for the cluster. In terms of timbre, the voice is 'lighter', without so much mass, but without this equating to a loss of mid-low frequencies. The undulations of the analogy notation mean modulating 'uououououou' with the orbicular muscles toned and in a centrifugal direction in relation to the vocal tract. Respect the silences between each of the currents; it is important that the inspiration be broad, calm and warm, avoiding hurried inspiration at the gestural/vocal-functional level.



Cantico sagrado responsorial: It is a tenor/alto solo answered by two altos/tenors, and then the entire ensemble joins in. The solo must be interpreted and embellished with reference to medieval Mediterranean chant or Jewish ecstatic Kabbalah songs, where the vowels are divine breaths through which divinity is accessed (aquiferous and transient in this case). The responsorial reply of the two singers must be calm, with two voices that can blend and merge timbrically, maintaining the contours and clashes by second glissandos. When they reach their last two notes, the entire vocal ensemble sings a crescendo fifth, to give way to the next sound material.



Spatiality/movement

Corrientes antifonales:
Depending on the space, the two antiphons can face each other with the audience in between, or if this is not possible, they can stand in two lines at a diagonal angle of about 45 degrees. The idea is to create a spatial dialogue between the two groups at the sound level. When the lines are formed, the lanterns that illuminate the scores are lit.

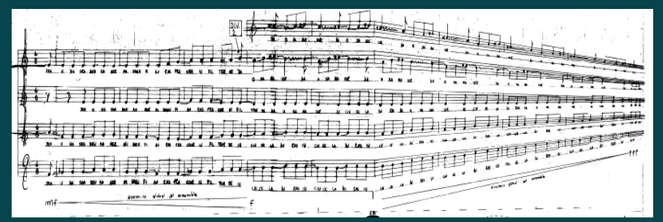
Cantico sagrado responsorial:
Same position as before, one soloist sings and two respond. It is interesting that the two responses are divided between two groups.

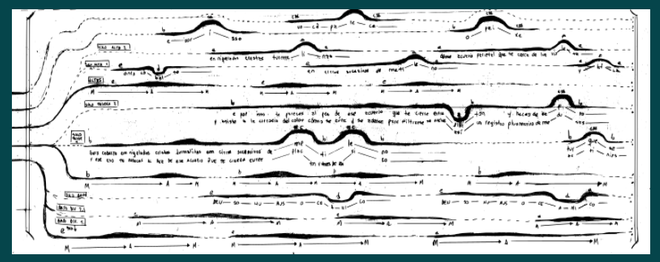
Lighting

Corrientes antifonales:
Light up each antiphon (group) in relation to the sound emission. Each time they sing, there is a fade in/fade out that lights up each group. If possible, use navy blue or light blue lighting.

Cántico sagrado responsorial:
Light up the soloist with a spotlight if possible. And also those who respond to them. When the whole ensemble begins to sing, a warmer or yellow light comes on to transition to polyphony.

Sound materials

Polifonia -propulsion y elevacion a la superficie-:
A polyphony invades the acoustic space, acting as a link between the depths of the sea and the sparkling surface of a coral whirlpool. The tempo is calm, and in terms of timbre there is a little more mass than in the two previous pieces, with attention paid to the consonants to ensure the intelligibility of the two texts in 'counterpoint'. Respect the crescendos and decrescendos in intensity. The polyphony emerges and each string is transformed into a line-note, giving way to the next sound material.

Torbellino coral iridiscente:
This is asynchronous looped material, where each string is divided into different lines of singing-recitation. The recitation 'solos' have a similar tone to the intonation of ancient psalms, where the rhythm of recitation seeks the transcendence of the word, a transfiguration that leads to a repetitive mantra, where words lose their meaning, become transparent and shine. Each 'soloist' usually has another soloist from the string section who responds to their phrase. Those who are not soloists have to modulate the same note from m to a, but continuously and seeking to ensure that the 'a' has harmonic components. The duration of the whirlwind is indeterminate; when the material is collectively exhausted, it fades into silence.



Spatiality/movement

Polifonia:
same position, the ensemble now sings everything 'together'. It is important for the groups to look at each other in order to establish a pulse.

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Torbellino coral iridiscente:
This material begins with the two groups in a fixed position, but as the repetitions progress, the two groups make their way towards a stage or spatial centre. Here, it is important to walk as if on a pilgrimage, similar to when the sikuris play in a circle and begin to turn. The two groups meet in a concentric space and begin to turn elliptically while singing.

The soloists can move further towards the periphery of the centre so that the text can be heard more clearly, but they always return to the whirlpool. The movement gradually slows down until it reaches silence and a complete stop. At this point, the interzone changes. The lanterns are turned off at the end of the interzone.

Lighting

Polifonia:
In crescendo, the yellow or warm light appears until it reaches its maximum in 'Da Osa Maior'. When the material enters repetition, the yellow light transforms (following the two groups walking towards the middle) into purple or a mixture of purple with other colours.

Torbellino coral iridiscente:
Here we try to achieve a litmus test in terms of brightness. Try out different colours; the effect produced on white paper between the external lighting and the internal lighting of the lanterns is interesting. You can play with continuous gradients that change colours, as long as the change is slow. When the sound becomes quieter, lower the lights until it is completely dark.

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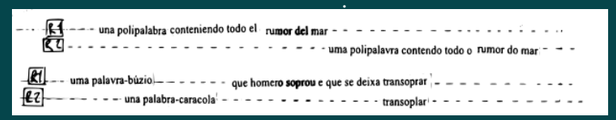
INTERZONA III

Sound materials

Dialogo interlenguas:
Two reciters from the interzone engage in an interlingual dialogue. The relationship between the two entities is one of mirroring and contrast: a kinetic back-and-forth of energies and expressions. A ping-pong game. They step on each other's toes. Starting with 'charada' "charamela" 'chirimia', the ensemble begins to respond in whispers and delays, repeating the same words as the reciters. It is as if the voices of the reciters had an echo of the whisper. This whisper increases until it collectively transforms into a spoken unison based on 'y grandipedantes' and 'y siniestro lunaticos', where the recitation becomes collective and crescendos into a polyflux explosion.


una polipalabra conteniendo todo el rumor del mar
uma polipalavra contendo todo o rumor do mar
uma palavra-búzio
que homero soprou e que se deixa transoprar
una palabra-caracola
transoplar

Polyfluxestallido:
All the growing energy of the interlingual dialogue explodes in roars. Each member chooses a word and shouts-roars it.
PolyfluxbOOOOOOOOOOrboroooooo,
PolyvozbAAAAAAAArbaroo, PolUUUuUUUUUUUUphloisbooois,
WeistafrAAAAAAAAschend,
polyfizzybOOOOOOOOOOisssterous,
polyvozbAAAAAAAArbaro...
Each singer roars their polyfluxword once, as long and heartfelt as possible (it is a total energy release) to immediately create the sound of a roaring sea. In the frenzy, the ensemble divides into two groups and begins the interaction of the next piece.

Spatiality/movement

Dialogo interlenguas:
From the stop in the centre, once the sheet has been passed to interzone III, the two reciters stand in front of and outside the circle of people gathered around. They all turn on their ring torches. Thus begins the dialogue, with the two performers facing each other in an interlingual ping-pong match. As the text progresses, the physicality becomes more frenetic, increasing the tension until it reaches a polyflux explosion. The ensemble accompanies the reciters' physicality.

Polyfluxestallido:
Frenetic explosion. Chaotic explosion. Here, bodies must reach maximum madness and insanity. A great energetic explosion, a discharge. There is a connection with throwing the scream-roar to the ground or into the air, and they can also shoot out from the centre in a chaotic swarm of movement. This collective movement ends with two groups coming together in a circle, moving on to the next mark.

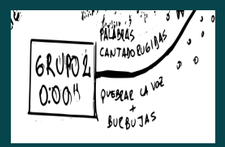
Lighting

Dialogo interlenguas:
From the darkness, two reciters begin to speak. Spotlight them. As the intensity of the dialogue grows and the entire ensemble begins to recite, build to a crescendo until the polyfluxestallido (collective shout-roar).

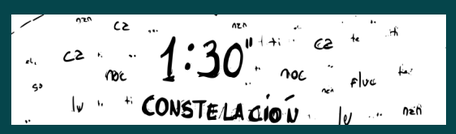
Polyfluxestallido:
Frenetic burst. Chaotic explosion. In the polyfluxbOOOrdoboro, an intense red light invades the space.

Sound materials

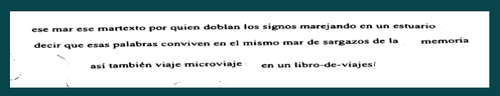
Choque de oleajes (division de grupos):
The ensemble, divided into two groups, enters into a clash of waves. Each group has a leader who counts approximately 10 seconds of sound material, then imitates the other group at the next 10-second mark. Roaring sea (maximum density): This is based on a swarm of noises such as shSHSshshHSH, kJJJJJJ, fFFSHHSHFfhshhf, gRgjgjgrjgrgj. Look for different speeds. Sung-roared words + bubbles: from a continuous texture of bubbles where words appear that are sung-roared, lengthening them. It is important to create continuity between the bubbles and the sung words. Roaring sea + electric textures: similar to Roaring Sea, but inhaling, now the noises have a higher-pitched component (kshhh, bsssbsss, kss, ksss). Material fragmentation: the same materials but instead of continuous, fragmented (inhaling or exhaling). This fragmentation is transformed into open materials, little drawings to be interpreted that do not have a single way of sounding. The important thing is the fragmentation. Div: At minute 1 (approx.), the two groups are divided into two subgroups. Be careful with the silences! Bubbles: bubbles.



Constelación: The bubbles (or stars?) become a constellation. This is a texture proposed by R. Murray Schafer in his textural typologies. "A constellation suggests stars, particles of activity surrounded by spaces. Here the texture becomes rarefied. Consequently, the sounds of a constellation are brief, punctual and exposed. They should be dazzling; they should twinkle.' Here, the word that twinkles is 'fluctisonante". Fluc-ti-so-nan-te. Timbre and dynamic equality are important, so that no stars stand out more than others.



Descentramiento del susurro:
The constellation breaks down one by one into peripheral texts. Each singer takes one and begins to recite it in a loop, with repetitions and silences. Here there is a gradual shift from the spoken word to a whisper. Giving it the time it needs to reach silence.


ese mar ese martexto por quien doblan los signos marejando en un estuario
decir que esas palabras conviven en el mismo mar de sargazos de la memoria
así también viaje microviaje en un libro-de-viajes!

Spatiality/movement

Choque de oleajes (division de grupos):
The ensemble, divided into two groups, enters into a frenetic and unhinged movement, but looking at each other as a group, able to exchange places in the centre of the group and moving the group organism through space. In the divisions, each group breaks off into other smaller groups that inhabit the increasingly calm and fragmented space.

Constelación:
From fragmentation and bubbles, space is compensated and the relationship between groups is broken. Bodies become more contemplative and neutral, establishing more mechanical movements when launching each sound in the constellation. Each 'fluc' or 'ti' (etc.) generates a stop.

Descentramiento del susurro:
The constellation breaks down one by one into peripheral texts. Each singer begins to reach their final place, which is on the periphery of the space (columns, walls, surrounding the audience, etc.). The map is mounted on the wall, exposed to the audience, while it is recited. The bodies may have different asymmetrical arrangements when leaning against the walls. When silence is reached, the lights are turned off and the surroundings can be heard.

Lighting

Choque de oleajes
(division of groups): the ensemble divided into two groups enters into a frenetic and unhinged movement. Here you can play with intermittent blackouts and drastic colour changes, as the sound and movement become chaotic. Play with the changes in sound of each group, which imitates the other. As the materials become more fragmented in terms of space and sound, lower the intensity of the light changes until you reach a green light in a 'constellation'.

Constelación:
Steady, calm green light that does not compete with the light rings. There is a tendency for the overall amount of light to decrease.

Descentramiento del susurro: Les Singers leave the centre of the stage and move towards the edges of the space. Play with a gradient between green and blue, but with increasingly less light. When the whisper is reached, total blackout.

INTERZONA I

— E — A - ZUL —

— E — RO-XO —

— E - PUR- PUR- A —

— E — IO — DO —

él es absoluto de azul

ao vento íris nuntia junonis cambiando suas plumas

a proa abrindo um
sulco a popa deixando um sulco como uma lavra de lazúli

o mar mesmo aberto atrás da popa como uma fruta roxa uma vulva frouxa
no seu mel de orgasmo no seu mal de espasmo o mar gárgulo e gargáreo
gorjeando gárrulo

uma cicatriz
contínua na polpa violeta do oceano se abrindo como uma vulva violeta
a turva vulva violeta do oceano óinopa pónton cor de vinho ou cor de
ferrugem

eu lhe disser que o mar começa você dirá que ele cessa se eu
lhe disser que ele avança você dirá que ele cansa se eu lhe disser
que ele fala você dirá que ele cala e tudo será o mar e nada será o mar

conforme o sol batendo no refluxo de espumas o mar multitudinário
miúdas migalhas farinha de água salina na ponta das maretas esfarelando
cambiando suas plumas mas o mar mas a escuma

mas o mar mas o mar polifluente se ensafirando a turquesa se abrindo
deiscente como um fruto que abre e apodrece em roxoamarelo

o tempo abolido no verde vário no aquário equóreo o verde flore
como uma árvore de verde

mas o mar mas o mar polifluente se ensafirando a turquesa se abrindo
deiscente

mas a espuma mas a espumaescuma do mar recomeçado e recomeçando

como esse livro onde
de azul esse livro que se folha e refolha que se dobra

multitudinous seas incarnadine el océano hueco y rezongo

la proa abriendo un surco la popa dejando un surco

el mar multitudinario abriéndose como una vulva violeta

el sol batiendo el reflujo de espumas

o mar mareado a água gorda do mar
marasmo placenta plácida ao sol chocada o mar manchado

una cicatriz continua en la pulpa violeta del océano

mínimas migajas harina de agua salina en la punta de las maretas pulverizadas

safra de verdes como se águas fossem redes e sua ceifa de azuis como
se um fosse plus fosse dois fosse três fosse mil verdes vezes verde

la pulpa violeta del océano abriéndose como una vulva violeta

la turbia vulva violeta del océano óinopa pónton color vino o color
herrumbre

enzafirándose la turquesa abriéndose

al viento iris nuntia junionis cambiando sus plumas mas el mar mas la espuma
mas la escoria mas la resacaespuma del mar recomenzado y recomenzando

dehiscente como un fruto que se abre y pudre en moramarillo pus de zumo

e se vê é azul é roxo é púrpura é iodo é de
novo verde glauco verde infestado de azuis e súlfur e pérola e púrpur

el mar aún poliglauco polifosfóreo nocturno ahora bajo extremas estrellas

el tiempo abolido en el verde vario en el acuario ecuóreo el verde florea
como un árbol verde

mas el mar mas el mar polifluyente

mas liso y negro como una piel de fiera un satén de fiera una suavidad de
pantera el mar polipantera retorciendo músculos lúbricos bajo estrellas
trémulas

el mar poliestentóreo
también océano marocéano soplando espondeos homéreos como una verde
vejiga de plástico inflada

como si aguas fuesen redes y su siega de azules como
si uno fuese plus fuese dos fuese tres fuese mil verdes veces verde

la hora polifluye en el azul verde y discurre y recorre y corre y entrecorre

como una verde
vejiga de plástico inflada el mar color orina sucio de salino lodo y de
marejada de negrura y de herrumbre

el mar color orina sucio de salino lodo y de
marejada de negrura y de herrumbre

vid azul mas el mar revierte mas el mar vierte mas el mar se-es como lo
abierto de un libro abierto y ese abierto es el libro que al mar revierte
y el mar convierte

el mar remora demora en la hora en el paraje de la hora y de nuevo recoge su
[illegible] de verdes

pus de sumo
e polpa e vurmo e goma e mel e fel mas o mar depois do mar depois do mar
ao mar reverte

o mar converte pois de mar se trata do mar que bate sua nata de
escuma

pues de mar se trata del mar que bate su nata de
si te dijera que el mar comienza dirás que cesa si te dijera que

y se ve es azul es violáceo es púrpura es yodo es de
nuevo verde glauco verdinfestado de azules y azufre y perla y púrpur

ele avança você dirá que ele cansa se eu lhe disser
que ele fala você dirá que ele cala e tudo será o mar e nada será o mar

o mar ainda poliglauco polifosfóreo noturno agora sob estrelas extremas

esse mar esse mar livro esse livro mar marcado e
vário murchado e flóreo multitudinoso mar purpúreo marúleo mar azúleo e
mas e pois e depois e agora e se e embora e quando e outrora e mais e
ademais marcando marujando marlunando marlevando marsoando poluphloisbos

o mar cor de urina sujo de salsugem e de
marugem de negrugem e de ferrugem

ese mar ese mar libro ese libro mal marcado y vario y marchito y
flóreo multitudinoso mar purpúreo marúleo mar azúleo y mas y pues
y después y ahora y si y sin embargo y cuando y otrora y más y además
mareando marejando marlunando marllevando marsonando poluphloisbos

el mar mareado el agua gorda del mar
marasmo placenta plácida al sol incubada el mar manchado coreando al
sol lienzo del mar mas ahora mas aurora y lo liso se reparte bajo velos
borravino

como una verde
bexiga de plástico enfunada o mar cor de urina sujo de salsugem e de
marugem de negrugem e de ferrugem

mas liso e negro como uma pele de fera um cetim de fera um macio de
pantera o mar polipantera torcendo músculos fúbricos sob estrelas
trémulas

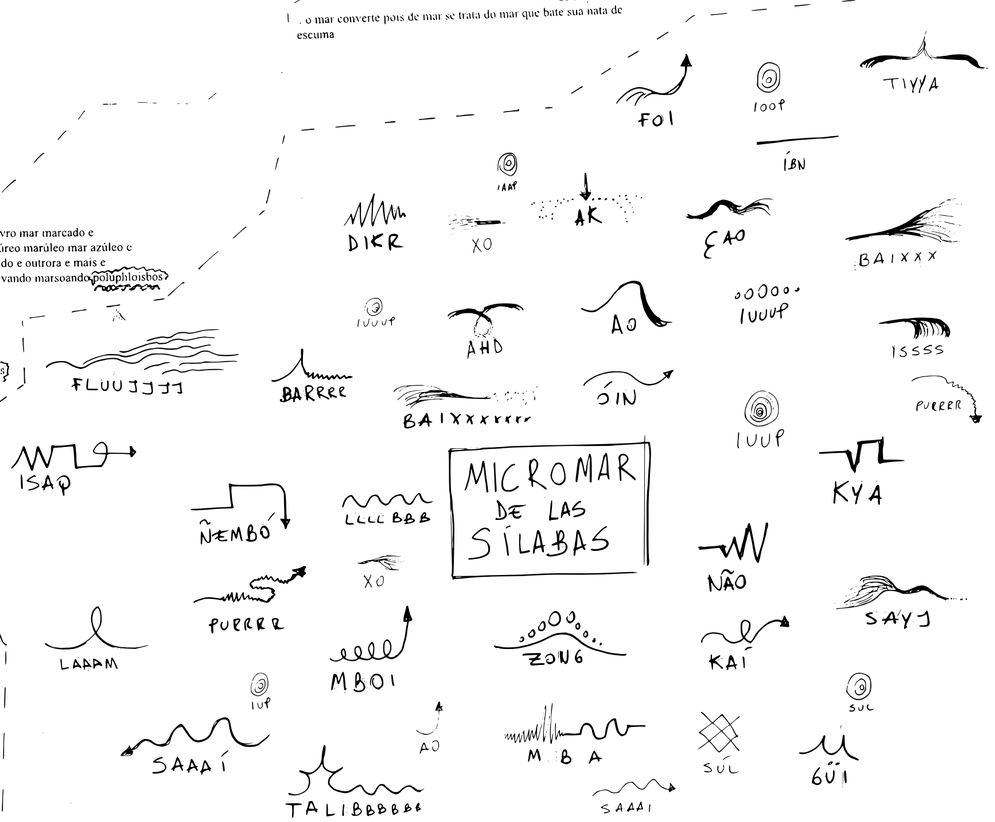
y pulpa y ulcera y goma y miel y hiel mas el mar después del mar después del mar

el mar poliestentóreo
tambien océano marocéano soplando espondeos homéreos

se eu lhe disser que o mar começa você dirá que ele cessa se eu

como un libro polileyéndose polileído bajo la primera tir
de la aurora ahora el rosáceo rozar rosa de la dedirrósea ahora au

o mar como um livro rigoroso e gratuito como esse livro onde
ele é absoluto de azul esse livro que se folha e refolha que se dobra
e desdobra nele pele sob pele pli selon pli o mar poliestentóreo



INTERZONA II

SOPRANOS / ALTOS

TENORES / BAJOS

SOLO TENOR

2 TENORES
0 ALTOS

SOPRANO SOLO

10

10

SOPRANOS

ALTOS

TENORES

BAJOS

DIV. 2

dinamica global del ensemble

12,5

8va

SOPRANOS DIV. 2.

SOPRANOS DIV. 1.

ALTOS

TENORES

BAJOS

SOLO ALTO 2

SOLO ALTO 1

ALTOS

SOLO TENOR 2

SOLO TENOR

SOLO BAJO

BAJO DIV. 2.

BAJO DIV. 1.

dinamica global del ensemble

escribalbuciando você converte estes signos-sinos num dobre numa dobra

ruínas ou tuas ruínas contra estes signos balbucilente sololetreando a

num livro-de-viagens,

assim também viagem microviagem

de finados al fin nada de papel

escribalbuceando tú conviertes estos signos-sinos en un doble en un doblez

de papel en un mortuario en un monstruario de papel murmurumor-remurmuñante

escribalbuceando tú conviertes estos signos-sinos en un doble en un doblez

de finados al fin nada dc papel estos signos los yergues contra tus

ruinas o tus ruinas contra estos signos balbucelante deletreasolando

INTERZONA III

ese mar ese mar

estos signos los yergues contra tus

balbucelante deletreasolando

ruinas o tus ruinas contra estos signos

una vez más junto al mar

polúphloisbos

mais uma vez junto ao mar

fluctissonante

polúphloisbos

das regiões escuras

dizer que essas palavras convivem

no mesmo mar de sargaços de memória

ese mar ese martexto por quien doblan los signos marejando en un estuario

decir que esas palabras conviven en el mismo mar de sargazos de la memoria

así también viaje microviaje en un libro-de-viajes

una vez más junto al mar

esse mar esse mar

marujando num estuário

fluctisonante ese mar ese mar

ese mar ese martexto por quien doblan los signos **marejando** en un estuario

de papel en un mortuario en un monstruario de papel mu**rmurumor**-remurmuñante

de papel num mortuário num monstruário de papel múrmur-rúmor-remurmunhan

de finados enfim nada de papel estes signos você os ergue contra tuas